

BULLETIN OF THE ART INSTITUTE OF CHICAGO

NOVEMBER NINETEEN FORTY-FIVE



LANDING OF COLUMBUS EMBROIDERED IN THE CENTER OF AN EIGHTEENTH CENTURY SPANISH BED-SPREAD. THE CHARLES DEERING COLLECTION.

VOLUME XXXIX

NUMBER 6

THIS ISSUE CONSISTS OF TWO PARTS OF WHICH THIS IS PART I

THE TEXTILE ARTS OF SPAIN

A COMPREHENSIVE review of Spain's contribution to the textile arts is reflected in the exhibition opening November 16 in the Agnes Allerton Wing; it covers a period of seven hundred years and includes weaving and embroidery of both ecclesiastical and secular nature. Through the generosity of Mrs. Chauncey McCormick and Mrs. Richard Ely Danielson, this exhibition is drawn largely from the superb collection of Charles Deering whose enthusiasm for Spanish art in all its phases is well known.

Silk weaving began in southern Spain soon after the Mohammedan conquest and it spread rapidly until, by the tenth century, the industry was established as far north as Saragossa. So great was the demand both at home and abroad for these fabrics, that hundreds of looms were kept busy in Almeria, Malaga, Mercia, Seville, Granada, and other places; often weaving and embroidery establishments were attached to palaces and formed an integral part of royal households.

Attributed to the looms of Almeria are the two Hispano-Moresque fragments from the tomb of San Valerio in the Cathedral of Lérida, dating from the thirteenth century. Long before this time, Almeria, capital of Andalusia, was considered the most important center for the manufacture of silken stuffs of all kinds. Her looms were so arranged that each specialized in one kind of silk or a part of a costume. These exquisite bits of weaving, both of gold, red, and blue silk, are excellent illustrations of the technical skill and perfection achieved by Moorish weavers. The term Hispano-Moresque, as applied to such textiles, aptly describes their designs, which reflect the art of the Mohammedan invaders.

After the fall of Granada to the Chris-

tians, the Mudejars, christianized Moors, continued to weave fine silks, and their work is represented here by a piece of satin typically Spanish in its color-scheme of green, yellow, and white design on a red ground. The pattern of confronting lions on either side of the Tree of Life is reminiscent of the Eastern influence that dominated Spanish ornament for a long period.

With the conversion of Spain to Christianity, its art became interrelated with that of Italy. The political and cultural associations of that country with Spain were very close, and religious orders originating in either country spread rapidly over both. Therefore, it is not surprising that the influence of the Italian Renaissance was felt immediately in Spain and soon dominated all phases of its art and culture.

Among the many new Renaissance importations were those luxurious products of the Italian looms, rich velvets heavily brocaded with gold. These fabrics, which lent outward splendor to ecclesiastical and princely authority, appealed so strongly to the Spanish love of luxury and display that they were eagerly reproduced for the use of the Church and nobility. The large scale pomegranate design, eminently adapted to the technical limitations of velvet weaving, was the most characteristic pattern of the period and produced a magnificent effect when woven in a rich, thick pile standing out in sculptured relief against a shining gold background. The Spaniards first copied and then modified the Italian designs, finally producing inspired creations which vied in beauty and technical perfection with their Italian prototypes.

Quantities of these velvets were manufactured in Toledo and other centers. While the usual color scheme was crimson and gold, or green and gold, there is a rare and

unique panel in the Deering collection which shows the flowering pomegranate on a broad, undulating band in soft white velvet against a gold background.

An illustration of the richness of the crimson and gold combination is the dalmatic of pile on pile velvet, heavily brocaded with gold, both plain and in loops, whose green velvet apparels are embroidered with gold in a design of intertwining stems enclosing the crowned "M" for Mary. So costly and magnificent were these velvets that, even at the time of their manufacture, their use, which was regulated by sumptuary laws, was limited to the clergy and nobility.

Damask weaving reached a peak of pro-

duction in the seventeenth century. An important illustration of this type is the hood of a cope, recently presented to the Institute collection by Mrs. Chauncey B. Borland. Of white silk damask, it is brocaded in gold and red silk and shows the attributes of the provinces, Leon, Castile, and Santiago.

During the fifteenth and sixteenth centuries, ornamental embroidery reached the height of perfection on the Spanish peninsula. Embroiderers made their homes in the same towns as the silk and velvet weavers, especially at Granada, Cordova, and Toledo where there were many adept at both trades. Never have the vestments and other pieces destined for the use of the Spanish prelacy and priesthood been costlier



A SPANISH DALMATIC. THE BODY IS OF LATE GOTHIC GOLD BROCADED VELVET AND THE PANELS ARE OF RENAISSANCE EMBROIDERY.

or more splendid than those produced during this period. Gold thread was used unstintingly, and needlework was further enhanced by the addition of seed pearls and jewels. Heraldic and religious subjects outdistanced all other designs. High relief embroidery, similar to English stumpwork, achieved by paddings of wool, was used for architectural details or to accent important portions of the pattern.

Generally speaking, the Spanish embroiderer excelled in manipulating the needle but lacked originality of design. Like weaving, needlework was influenced greatly by the Italian Renaissance whose characteristics or tendencies will be found in nearly all the masterpieces of Spanish embroidery that

have been carefully preserved in cathedral treasures.

From La Seo de Urgel in the province of Lérida, Catalonia, comes the set of vestments of white silk damask showing an all-over design of Renaissance motifs in high relief, embroidered in gold and accented with red silk. The orphries of the chasuble and the apparels of the dalmatics are of shaded gold work, a style of embroidery which came from Italy where it was inspired, in part, by the use of gold and silver in tapestries. This form of needlework was used almost exclusively for the adornment of vestments and other pieces intended for use in the church.

Also at this time, appliqué became in-



A WHITE SILK DAMASK CHASUBLE HEAVILY EMBROIDERED WITH GOLD THREAD IN A RENAISSANCE MOTIF. THE ORPHREY, OR CENTER PANEL, IS GOLD-EMBROIDERED BLUE VELVET WITH MEDALLIONS SHOWING THE VIRGIN AND HER SYMBOLS, HER CORONATION, AND HER ASSUMPTION.

creasingly popular. In this type of needle-work, the designs were cut from a chosen material and sewn to the ground fabric with ornamental stitching or outlined with couched cords. Spanish appliqué work is characterized by the common use of pigments applied to the surface with a brush so as to obtain effects of shading and a greater range of colors. The apparels of the red and white silk dalmatic are decorated with appliquéd scrolls in yellow satin, delicately shaded by the use of a brush, enclosing beautifully wrought embroidered medallions of the Madonna and Child in gold and colored silk thread. This particularly elaborate church robe, illustrated below, was embroidered in the sixteenth

century and it shows the pronounced influence which the Italian Renaissance had on Spanish craftsmen.

Among the secular embroideries in the Charles Deering Collection are a number of bedspreads and wall hangings. No amount of time and effort seems to have been spared in their decoration which colorfully displays a great variety of design and stitchery. The large spread of finely twilled white silk which pictures the landing of Columbus in the New World, with a border of rocky crags, figures, animals, birds, and flowers, reflects the influence of the Orient prevalent in European ornament during the eighteenth century. Its work, carefully executed with untwisted silk floss in flat



THIS DALMATIC IS MADE OF RED SILK WITH A WHITE PATTERN. THE APPARELS (PANELS OF EMBROIDERY) ARE YELLOW SATIN APPLIQUÉS ON RED VELVET IN A SCROLL-LIKE DESIGN. THE EMBROIDERED CENTER MEDALLION OF THE MADONNA AND CHILD IS REPEATED ON THE BACK.



EIGHTEENTH CENTURY QUILTED BEDSPREAD, EITHER PORTUGUESE OR SPANISH.
THE PELICAN IN THE CENTER, SYMBOL OF PIETY, FEEDS HER YOUNG BY MAKING
THE BLOOD FLOW FROM HER BREAST. HERE ARE FANTASTIC DESIGNS COM-
BINING BIRDS AND FLOWERS AND ANIMALS AND MOUNTED HORSEMEN.

stitches, is similar to the contemporary work of Italian and French embroiderers. (Detail illustrated on the cover.)

Closely associated with the embroideries of Spain are those of Portugal, and the Deering Collection boasts a number of colorful bedspreads of this origin. As the walls of Portuguese homes were either white or palely tinted, the people satisfied their love of color by using bright-hued embroideries or printed cottons to decorate their rooms. Portuguese designs show a marked eastern influence in the drawing of

animals, birds, and flowers, which are very often intermingled with mounted horsemen in European attire and illustrations of legends shown in circular medallions.

Other important and outstanding pieces in this exhibition include rich brocaded silks and velvets, beautifully embroidered vestments, church banners, and altar frontals. The beauty and technical skill shown in this review of interwoven threads from Spain justify her claims to a pre-eminent position in the field of textile arts.

MILDRED DAVISON



KARL ZERBE, PARROT AND DECANTER

THE FIFTY-SIXTH ANNUAL AMERICAN EXHIBITION
OCTOBER 25—JANUARY 1

THIS year's annual is again all-invited and is composed entirely of paintings, as the problems of transportation and handling made it impractical to include sculpture. In 1947, to compensate for this omission, sculpture will be a special feature of the exhibition.

The Art Institute has made a strenuous effort to cover a large area of the country in order to see the work of artists in many different places. As a result, the exhibition is extremely fresh and includes a good deal of new talent—in fact, some forty-five of the artists are exhibiting for the first time in Chicago's American Annual. With almost a third of the show composed of newcomers, the character of the exhibition is

highly individual and not in the traditional vein. Quality of the paintings rather than reputation of the artists was the determining factor in making selections.

Many of the exhibiting artists are little known outside the communities where they work and have never been seen in New York. We welcome the opportunity to show their work to a large Middle Western audience in the company of more familiar names.

Though the war is over, practically all of the pictures were completed before V-J Day. War subjects, however, occur only in a few instances, except for the work of Artist Correspondents like Howard Cook and Aaron Bohrod, a fact which indicates

that most artists did not feel compelled to choose scenes of conflict due to the fact the country was at war. For the most part, the impact of the war on artists was negative rather than positive. Those in the service had little opportunity to paint, great numbers were in war plants and had no time to paint, still others found that the tenseness of the war years destroyed all creative impulses. With these factors to contend with, the Art Institute is especially gratified to be able to present so many paintings of high calibre in what is one of the most lively shows to date.

It is difficult to point to any set trend in contemporary American painting. Our artists are ever ready to experiment with all manner of forms of expression and have learned to handle color more forcibly and with greater emotional intensity. The sor-

didness of city life and the bleakness of farm life are no longer stressed; instead we find a tendency towards romantic interpretations. Regional styles scarcely exist except in a few instances where art teachers have a tendency to turn out students who follow too closely in their master's footsteps. Abstract painters turn up in New York or San Francisco with equal ease. Some of our most imaginative and romantic painters have been developed amidst the bustle of Chicago while surrealism has flourished in rural New England.

The creative urge is ever more apparent and its manifestation in the field of painting becomes constantly more expressive and more significant. A bright future would seem to be in store for American painting in the post-war era.

FREDERICK A. SWEET



RAPHAEL SOYER, IN THE STUDIO

PART TWO OF THE BULLETIN OF THE ART INSTITUTE OF CHICAGO

NOVEMBER, 1945

VOL. XXXIX NO. 6

MEMBERS' CALENDAR

November 2—December 4

Members and their immediate families are admitted free to all exhibitions, lectures, concerts, motion pictures, receptions, and other programs arranged by the museum and the Membership Lecture Department. The building and the permanent collections of the Art Institute are open free to Members every day of the year.

LECTURE COURSES AND CLASSES

GALLERY TALKS ON THE PERMANENT COLLECTIONS OF PAINTINGS—Mondays at 11:00 A.M., *Helen Parker*; 11:55 A.M., *George Buehr*, demonstrating techniques.

CLINIC OF GOOD TASTE—Mondays at 2:00 P.M., *Dudley Crafts Watson*. Occasional guest speakers conduct this clinic. The Postwar Home is the theme for this year.

ADULT SKETCH CLASSES FOR NOVICES—Monday evenings from 5:45 to 7:30 P.M., Tuesday mornings from 10:00 to 12:00 Noon, *George Buehr*, assisted by *Margaret Myers*. Sketching materials are supplied for 15 cents.

THE ART OF THE MOTION PICTURE—Monday evenings at 8:00. This series illustrates the various phases of the development of the moving pictures from the silent film of the early days to the sound film of the present.

THE CURRENT EXHIBITIONS—Tuesdays as listed below at 6:30 P.M. Gallery lectures by *Helen Parker*.

CURRENT EXHIBITION PROMENADES—Fridays at 12:20 P.M. and 6:20 P.M., *Mr. Watson* and *Members of the Staff*.

HISTORY AND ENJOYMENT OF ART—Fridays at 10:45 A.M. *Mr. Watson* illustrates these lectures with color slides, motion pictures, and correlated music. Other staff members speak occasionally.

ART THROUGH TRAVEL—Friday afternoons at 2:00 P.M., evenings at 7:45 P.M., *Mr. Watson*. These lectures are repeated Sundays at 3:00 and 4:45 P.M. for the public. The charge to the public is 60 cents, including Federal tax. Members are admitted free of charge, families of Members and their out-of-town visiting guests must pay the Federal tax of 10 cents per person.

MASTERPIECE OF THE MONTH—Saturday afternoons, immediately following the movie if time permits. *George Buehr* gives a twenty-minute gallery talk in front of the current Masterpiece.

Lectures are given in Fullerton Hall unless otherwise noted.

DATE	HOUR	
NOVEMBER		
Fri. 2	10:45 A.M.	CHINESE SCULPTURE FROM THE GREAT MONUMENTS TO THE BRONZES. <i>Charles Fabens Kelley</i> .
	12:20 P.M.	FIFTY-SIXTH ANNUAL AMERICAN EXHIBITION: OIL PAINTINGS. <i>George Buehr</i> . East Wing.
	6:20 P.M.	REPETITION OF 12:20 LECTURE.
	7:45 P.M.	INTRODUCTION TO SOUTH AMERICA (Art through Travel). <i>Dudley Crafts Watson</i> .
Sat. 3	1:10 P.M.	COMPOSING A PICTURE WITH THREE FIGURES (The James Nelson and Anna Louise Raymond Fund for Children). <i>Dudley Crafts Watson</i> and <i>George Buehr</i> .
Sun. 4	3:00 P.M.	INTRODUCTION TO SOUTH AMERICA (Art through Travel). <i>Dudley Crafts Watson</i> .
	4:45 P.M.	REPETITION OF 3:00 LECTURE.

DATE NOVEMBER	HOUR	
Mon. 5	11:00 A.M. 11:55 A.M. 2:00 P.M.	AMERICAN IMPRESSIONISM. <i>Helen Parker</i> . Gallery 26. HOW TO PAINT CLOUDS AND WATER. <i>George Buehr</i> . Gallery 26. DINING IN THE SERVANTLESS HOUSE (Clinic of Good Taste). <i>Dudley Crafts Watson</i> .
Tu. 6	5:45 P.M. 8:00 P.M. 10:00 A.M. 6:30 P.M.	SKETCH CLASS. <i>George Buehr</i> , assisted by <i>Margaret Myers</i> . THE TALKIES ARRIVE (Art of the Motion Picture. See page 94.) ADULT SKETCH CLASS. <i>George Buehr</i> , assisted by <i>Margaret Myers</i> . FIFTY-SIXTH ANNUAL AMERICAN EXHIBITION: OIL PAINTINGS, I. <i>Helen Parker</i> . Gallery G52.
Fri. 9	10:45 A.M. 12:20 P.M. 6:20 P.M. 7:45 P.M.	THE DEVELOPMENT OF CHINESE PAINTING. <i>Charles Fabens Kelley</i> . FIFTY-SIXTH ANNUAL AMERICAN EXHIBITION: OIL PAINTINGS. <i>Frederick Sweet</i> . Temporary Galleries. REPETITION OF 12:20 LECTURE.
Sat. 10	1:10 P.M.	BOGOTA, COLOMBIA'S CAPITAL IN THE ANDES (Art through Travel). <i>Dudley Crafts Watson</i> . FIGURE PAINTERS (The James Nelson and Anna Louise Raymond Fund for Children). <i>Dudley Crafts Watson and George Buehr</i> .
Sun. 11	3:00 P.M.	BOGOTA, COLOMBIA'S CAPITAL IN THE ANDES (Art through Travel). <i>Dudley Crafts Watson</i> . REPETITION OF 3:00 LECTURE.
Mon. 12	4:45 P.M. 11:00 A.M. 11:55 A.M. 2:00 P.M. 5:45 P.M. 8:00 P.M.	INNESS. <i>Helen Parker</i> . Gallery 51. PROBLEMS OF AUTUMN LANDSCAPE. <i>George Buehr</i> . Gallery 51. A SEMINAR ON THE NEW HOME (Clinic of Good Taste). <i>Dudley Crafts Watson</i> interviews <i>John van Bergen</i> , Architect. ADULT SKETCH CLASS. <i>George Buehr</i> , assisted by <i>Margaret Myers</i> . THE END OF THE SILENT ERA (Art of the Motion Picture. See page 94.).
Tu. 13	10:00 A.M.	ADULT SKETCH CLASS. <i>George Buehr</i> , assisted by <i>Margaret Myers</i> .
Fri. 16	10:45 A.M. 12:20 P.M. 6:20 P.M. 7:45 P.M.	THE ROMANCE OF CHINESE POTTERY AND PORCELAIN. <i>Charles Fabens Kelley</i> . FIFTY-SIXTH ANNUAL AMERICAN EXHIBITION: OIL PAINTINGS. <i>George Buehr</i> . Temporary Galleries. REPETITION OF 12:20 LECTURE.
Sat. 17	1:10 P.M.	ECUADOR, AN EQUATORIAL PARADISE (Art through Travel). <i>Dudley Crafts Watson</i> . MAKING A PICTURE OF THANKSGIVING (The James Nelson and Anna Louise Raymond Fund for Children). <i>Dudley Crafts Watson and George Buehr</i> .
Sun. 18	3:00 P.M.	ECUADOR, AN EQUATORIAL PARADISE (Art through Travel). <i>Dudley Crafts Watson</i> . REPETITION OF 3:00 LECTURE.
Mon. 19	4:45 P.M. 11:00 A.M. 11:55 A.M. 2:00 P.M. 5:45 P.M. 8:00 P.M.	CONTEMPORARY AMERICAN PAINTING, I. <i>Helen Parker</i> . Gallery 53. DEPICTION OF THE AMERICAN SCENE. <i>George Buehr</i> . Gallery 53. STATE YOUR PROBLEM (Clinic of Good Taste). <i>Lydia Siedschlag</i> . ADULT SKETCH CLASS. <i>George Buehr</i> , assisted by <i>Margaret Myers</i> . THE WESTERN FILM (Art of the Motion picture. See page 94.).
Tu. 20	10:00 A.M. 6:30 P.M.	ADULT SKETCH CLASS. <i>George Buehr</i> , assisted by <i>Margaret Myers</i> . FIFTY-SIXTH ANNUAL AMERICAN EXHIBITION: OIL PAINTINGS, II. <i>Helen Parker</i> . Gallery G55.

DATE	HOUR	
NOVEMBER Fri. 23	10:45 A.M. 12:20 P.M.	THE MASTER PAINTERS GIVE THANKS. <i>Dudley Crafts Watson</i> . FIFTY-SIXTH ANNUAL AMERICAN EXHIBITION: OIL PAINTINGS, <i>Dudley Crafts Watson</i> .
	3:30 P.M. 6:20 P.M. 7:45 P.M.	MEMBERSHIP TEA. Clubroom. REPETITION OF 12:20 LECTURE. LIMA, MODERN CAPITAL OF ANCIENT PERU (Art through Travel). <i>Dudley Crafts Watson</i> .
Sat. 24	1:10 P.M.	MASTER PAINTINGS OF THANKSGIVING (The James Nelson and Anna Louise Raymond Fund for Children). <i>Dudley Crafts Watson and George Buehr</i> .
Sun. 25	3:00 P.M.	LIMA, MODERN CAPITAL OF ANCIENT PERU (Art through Travel). <i>Dudley Crafts Watson</i> .
Mon. 26	4:45 P.M. 11:00 A.M.	REPETITION OF 3:00 LECTURE. CONTEMPORARY AMERICAN PAINTING, II. <i>Helen Parker</i> . Gallery 53.
	11:55 A.M. 2:00 P.M. 5:45 P.M. 8:00 P.M.	RECENT TECHNIQUES OF OIL PAINTING. <i>George Buehr</i> . Gallery 53. A SEMINAR ON THE NEW HOME (Clinic of Good Taste). <i>Dudley Crafts Watson</i> interviews <i>George Fred Keck</i> , Architect. ADULT SKETCH CLASS. <i>George Buehr</i> , assisted by <i>Margaret Myers</i> . FIVE KEYSTONE COMEDIES WITH CHARLIE CHAPLIN (Art of the Motion Picture. See page 94).
Tu. 27	10:00 A.M.	ADULT SKETCH CLASS. <i>George Buehr</i> , assisted by <i>Margaret Myers</i> .
Fri. 30	10:45 A.M. 12:20 P.M.	THE HUDSON RIVER SCHOOL OF PAINTING. <i>Frederick A. Sweet</i> . ROOM OF CHICAGO ART: <i>GEORGE FRED KECK</i> and <i>SAMUEL A. MARX</i> . <i>George Buehr</i> . Gallery 52.
	6:20 P.M. 7:45 P.M.	REPETITION OF 12:20 LECTURE. CUZCO AND MACHU PICCHU OF THE INCAS (Art through Travel). <i>Dudley Crafts Watson</i> .
DECEMBER Sat. 1	1:10 P.M.	MAKING A CHRISTMAS CARD (The James Nelson and Anna Louise Raymond Fund for Children). <i>Dudley Crafts Watson and George Buehr</i> .
Sun. 2	3:00 P.M.	CUZCO AND MACHU PICCHU OF THE INCAS (Art through Travel). <i>Dudley Crafts Watson</i> .
Mon. 3	4:45 P.M. 11:00 A.M.	REPETITION OF 3:00 LECTURE. FIFTY-SIXTH ANNUAL AMERICAN EXHIBITION: OIL PAINTINGS. <i>Helen Parker</i> . East Wing Galleries.
	11:55 A.M. 2:00 P.M. 5:45 P.M. 8:00 P.M.	LATEST TECHNIQUES IN OIL. <i>George Buehr</i> . East Wing Galleries. A SEMINAR ON THE NEW HOME (Clinic of Good Taste). <i>Dudley Crafts Watson</i> interviews <i>Spencer Beman</i> , Architect. ADULT SKETCH CLASS. <i>George Buehr</i> , assisted by <i>Margaret Myers</i> . THE STAR VEHICLE—DOUGLAS FAIRBANKS (Art of the Motion Picture. See page 94).
Tu. 4	10:00 A.M. 6:30 P.M.	ADULT SKETCH CLASS. <i>George Buehr</i> , assisted by <i>Margaret Myers</i> . FIFTY-SIXTH ANNUAL AMERICAN EXHIBITION: OIL PAINTINGS, III. <i>Helen Parker</i> . Gallery G58.

LECTURES AND GUIDE SERVICE FOR THE PUBLIC

DEPARTMENT OF EDUCATION. HELEN PARKER, HEAD

The Department of Education offers guide service to individuals, groups, and organizations. Gallery talks on the permanent and temporary exhibitions or lectures, illustrated with slides, on desired topics may be arranged. For information regarding fees, appointments, and other details, please consult the Department of Education Office in Gallery 2 on the main floor.

Children of the Chicago Public Schools are entitled to free gallery tours arranged by appointment made in advance.

EVENING LECTURES IN THE GALLERIES by Helen Parker on the current exhibitions. The course is open to all and may be entered at any time. Tuesdays as listed below, at 6:30 P.M., \$5.00, plus \$1.00 Federal tax, for any twelve lectures; a single lecture costs 50 cents, plus 10 cents tax. *Free to Members.*

ADVENTURES IN THE ARTS, the Florence Dibell Bartlett Series of Public Lectures, by Helen Parker. Illustrated art and travel talks. Free in Fullerton Hall, on Thursday evenings at 6:30.

The following lectures, open to all, are given by Miss Parker at 6:30 P.M. in Fullerton Hall, unless another meeting place is indicated:

Date		Place of Meeting
NOVEMBER		
Th. 1	* THE AMERICAN CRAFT TRADITION IN HOUSEHOLD ART, 1650-1850.	
Tu. 6	FIFTY-SIXTH ANNUAL AMERICAN EXHIBITION: OIL PAINTINGS, I.	Gallery G52
Th. 8	* POPULAR ARTS AND NATIVE COSTUMES IN LATIN AMERICA.	
Th. 15	* PORTRAITS OLD AND NEW.	
Tu. 20	FIFTY-SIXTH ANNUAL AMERICAN EXHIBITION: OIL PAINTINGS, II.	Gallery G55
Th. 22	Thanksgiving Day (no lecture).	
Th. 29	* SOURCES OF MODERN ART.	
DECEMBER		
Tu. 4	FIFTY-SIXTH ANNUAL AMERICAN EXHIBITION: OIL PAINTINGS, III.	Gallery G58

* Programs marked with an asterisk help constitute the Art Institute's contribution to public art education and are open free to the public.



A SECTION OF THE DEPARTMENT OF REPRODUCTIONS WITH THE POST CARD COUNTER.

GOODMAN THEATRE

MEMBERS' SERIES

WITHIN the course of only four years, with only three plays to his credit, Mr. Thornton Wilder established himself as one of our most important playwrights. It was in 1938 that his first full length play, *Our Town*, was produced. Produced with a total lack of scenery and with a thorough defiance of conventions governing the stage, it was immediately successful in New York and later, all over the country. *The Merchant of Yonkers* was something of a failure. Four years later came *The Skin of Our Teeth*.

The Skin of Our Teeth is a serious view of the catastrophic march of mankind across time, cast in the mould of a delightful comedy which begins with the coming of the ice-age and ends after the "men have come back from the war." The audience is free to decide for itself which particular war it wishes to understand. Between the ice-age and the time after the war, Mr. Wilder takes us to Atlantic City for a convention of the Order of the Mammals. *The Skin of Our Teeth* will play on the following nights: November 1-3; 6-11; 13-17; with one matinee, Thursday, November 15.

CHILDREN'S THEATRE

Charlotte B. Chorpenning's dramatization of *Rumpelstiltskin* is the first and current play of the season in the Children's Theatre. It would be rather superfluous to say that the children and their elders are enjoying this perennial favorite. The demand for tickets will make it necessary to continue the performances through November and into December. Saturday matinees will continue through December 15. There will be a Saturday morning performance on November 24 at 10:30 and Sunday afternoon performances on November 11, 18, and 25 at 3:00.

FALL CONCERT OF CHORAL MUSIC

THE Glee Club of the School of the Art Institute, under the leadership of Charles Fabens Kelley, plans to give its Fall Concert on Wednesday, November 28, with a repeat performance the following Sunday, December 2, both at 3 o'clock in the afternoon. The program will consist of secular and religious music. Frances Dressel, former Glee Clubber, will return to sing the solo in "Inflammatus" from *Stabat Mater*. Earl Mitchell will be accompanist, as usual.

CHRISTMAS CARDS AT THE INSTITUTE

SPECIAL Christmas Cards will be on sale this month and next in the Department of Reproductions to the left of the Main Entrance; these greeting cards are fine reproductions either in color or in black and white. A list of the paintings and etchings reproduced in Christmas card size will be sent on request; orders by mail are promptly filled.

Excellent color reproductions in various larger sizes of the major and favorite works in the permanent collection are also available, both framed and unframed. We need hardly mention the suitability of these superb color prints as Christmas gifts. Members of the Art Institute are entitled to a special twenty-five per cent discount on *Flowers in a Vase* by André Derain (a highly decorative work in the Chester Dale Loan Collection) and on *The Artist's Garden at Argenteuil* by the outstanding French Impressionist, Claude Monet (from the Mr. and Mrs. Martin A. Ryerson Collection). These are to be had in the approximate size 23 x 28 inches unframed; there is also a supply of these two prints framed.

**THE ART OF THE MOTION PICTURE
FROM 1895 TO 1938.**

THIS series is presented for Members on Monday evenings at 8:00 and for the public on Saturday afternoons at 2:30. Because of limited seating capacity, children under twelve years will not be admitted. Most programs last one and one-half to two hours.

Saturday, November 3, and Monday, November 5:

THE TALKIES ARRIVE

Two scenes from *The Jazz Singer* with Al Jolson (1927). Movietone newsreel with George Bernard Shaw (1927). Sequence from *Lights of New York* (1928). *Steamboat Willie* by Walt Disney (1928).

Saturday, November 10, and Monday, November 12:

THE END OF THE SILENT ERA

Plane Crazy, the first Mickey Mouse (1928). *The Last Command*, directed by Josef von Sternberg, with Emil Jannings and Evelyn Brent (1928).

Saturday, November 17, and Monday, November 19:

THE WESTERN FILM

The Last Card, directed by Thomas H. Ince, with William S. Hart (1915). *The Covered Wagon*, directed by James Cruze (1923).

Saturday, November 24, and Monday, November 26:

FIVE KEYSOME COMEDIES WITH CHARLIE CHAPLIN (1914)

Making a Living. *Getting Acquainted*. *His New Profession*. *The Knock-Out*. *The Rounders*.

Saturday, December 1, and Monday, December 3:

THE STAR VEHICLE—DOUGLAS FAIRBANKS

The Thief of Bagdad, directed by Raoul Walsh, with Julianne Johnston and Anna May Wong (1924).

Programs are subject to change without notice.



CHARLIE CHAPLIN IN ONE OF THE KEYSOME COMEDIES DATING FROM 1914.
PLAYING NOVEMBER 24 AND NOVEMBER 26.

EXHIBITIONS

May, 28, 1945-May 28, 1946—The Craft Tradition in American Household Art (1650-1850). *Galleries L2 and L3.*
American furniture and household art of the Pilgrim century. Lent by Dr. and Mrs. Dudley Phelps Sanford, Aiken, South Carolina.

July 25-November 5—Etchings by Anders Zorn. *Gallery 12.*
The most complete collection existent of this Swedish artist's etchings; formed by the late Charles Deering and Wallace L. DeWolf.

September 27-November 4—Room of Chicago Art: Richard Bowman and Russell Woeltz. *Gallery 52.*
Symbolic and abstract themes expressed in dynamic style.

October 17-November 15—Art from Sweden. *Blackstone Hall.*
A well-planned exhibition by excellent photographs of the artistic work done in secluded Sweden during the war years, 1939 to 1940.

October 20-February 3—Chinese Costumes and Accessories. *Gallery H9.*
An exhibit which covers priest robes, costumes, hangings, fans, and jewelry of the last three centuries.

October 25-January 1—The Fifty-sixth Annual American Exhibition: Oil Paintings. *Galleries G52-G61.*
This year's annual is all invited and, because of the difficulties of transporting and handling sculpture, the exhibition has been restricted to oil paintings only.

November 1-November 30—Masterpiece of the Month: Adam and Eve, engraving by Albrecht Dürer (1471-1528). The Clarence Buckingham Collection.
Brilliant impression of perhaps the most famous of this German's engravings; formerly in the J. P. Morgan Collection.

November 1—Porcelain Portraits. *Gallery G15.*
Eighteenth and nineteenth century European medallions.

November 8-December 16—Room of Chicago Art: George Fred Keck and Samuel A. Marx. *Gallery 52.*
Two noted Chicago architects paint water colors.

November 9-January 2—Early Middle Western Buildings. *Gallery 12.*
Original drawings by Kenneth Becker, Chicago artist.

November 16—Threads from Spain. *Galleries A1-A5.*
Seven hundred years of Spanish textiles from the Charles Deering Collection, supplemented by pieces from the Institute's possessions.

November 22-December 6—National Army Arts and Crafts Exhibition. *Blackstone Hall.*
The final contest in the Sixth Service Command for the National Army Arts and Crafts Contest.

December 1-December 28—Masterpiece of the Month: *Pastorale*, oil painting by Giovanni Battista Piazzetta (Venetian, 1682-1754). The Charles H. and Mary F. S. Worcester Collection.
An Italian shepherdess and peasants in a quietly somber scene by a brook. This is one of the great paintings of the Venetian Rococo period.

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